



ROTTERDAM'S CULTURAL ICONS



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Preface

The report at hand evolved around the idea that there is a need for reinventing the rules which determine relationships between the cultural organizations and their financiers. We argue that this is possible by mobilizing some of the most important cultural actors of a city to join forces in order to develop a strong “cultural brand”. We reason that iconic cultural organizations in Rotterdam with an already clear and strong brand can collaborate and create a “cultural brand” for the entire city of Rotterdam. In an era of fierce global competition among cities, this “cultural brand” can become one of the most important assets of Rotterdam to stand out.

The explorative study has been carried out by CREARE – Centre for REsearch in ARTs and Economics in collaboration with the Erasmus School of History Culture and Communication (ESHCC) – Erasmus University Rotterdam on the invitation of the International Film Festival Rotterdam (IFFR).

We have worked on this report from May 2013 to March 2014. It has been a challenging and sometimes demanding research project. Nevertheless, we have worked on it with great pleasure and enthusiasm. The research team thanks Janneke Staarink and Peter Schuiten for all the inspiring conversations and support, Ieva Rozentale and Prijateya Kotipalli for their contributions to the initial phase of the project, and last but not least the persons and organizations that responded to our questions and requests for information: Raad for Kunst en Cultuur Rotterdam, Museum Boijmans van Beuningen, International Film Festival Rotterdam, Kunsthal Rotterdam and Rotterdam Philharmonic Orchestra. It would not have been possible to complete the study in time without their quick response, professional comments and advice.

Rotterdam, March 2014

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Introduction

A cultural brand: platform for Rotterdam

In times of crisis, cultural organizations around the world have to reconsider every aspect of their activities. As a result of subsidy cuts at all levels of governments, decreased consumer spending, and other negative impacts on revenue streams, many cultural organizations are forced to develop fewer projects (events, exhibitions, and other types of activities) if not close down. These changes influence not only the quantity but also the quality of the cultural offer in a certain geographic area.

The “economization” of the cultural realm within the research and policy discourses during the past two decades has resulted in the availability of a large amount of empirical evidence. It confirms the vital importance of the cultural sphere not only in terms of artistic development, but also with respect to social and even more so economic development of a city, region or nation state. Nevertheless, the relationships between cultural organizations and their main stakeholders have mostly remained unchanged. Cultural organizations are generally in the position of a debtor instead of a *quid pro quo* partner. This is also the case in the Netherlands and more specifically in Rotterdam.

In every city, and Rotterdam is no exception, there are cultural organizations, whose legitimacy should be undisputed. They are crucial for the cultural field of the city with respect to its inhabitants as well as its existing and potential visitors and investors. This research looks into the potential of a collaboration between the large, iconic cultural organizations of Rotterdam to represent the cultural field. It does so by investigating the basis for creating such a “cultural brand”, which we have called “Rotterdam’s Cultural Icons”.

This project evolves around the idea that there is a need for reinventing the rules which determine relationships between the cultural organizations and their financiers. We argue that this is possible by mobilizing some of the most important cultural actors of a city to join forces

in order to develop a strong “cultural brand”. The “brand” approach is a relative young one in the arts and cultural sector, but some of the most iconic cultural organizations in the world have managed to develop strong “cultural brands” (e.g. TATE), some of which have even exported them (e.g. Louvre, Sonar, Guggenheim). We reason that iconic cultural organizations in Rotterdam with an already clear and strong brand can collaborate and create a “cultural brand” for the entire city of Rotterdam. In an era of fierce global competition among cities, this “cultural brand” can become one of the most important assets of Rotterdam to stand out.

Although several studies in the past have acknowledged the contribution of the arts and culture to the economy of Rotterdam (e.g. Borg, van der and Russo, 2005; Trip and Romein, 2009), these have also stressed that the potential is not fully achieved, partly due to a lack of social embedding and involvement from the private stakeholders. The engagement of private stakeholders is still *ad hoc* and *una tantum*, while there is a need for sustainable long-term commitment. Now it is time for cultural organizations to take the lead in this matter, which makes it crucial to invest in a strong “cultural brand”.

The brand “Rotterdam’s Cultural Icons” would entail the creation of a platform to allow the icons to (re)negotiate the relationships with old and new stakeholders, to raise additional funds for their activities, as well as to involve other actors (smaller organizations, interested individuals, the government, businesses, etc.) to work together on new solutions for strengthening the entire cultural offer in the city of Rotterdam.

The main argument is that, thanks to the “Rotterdam’s Cultural Icons”, the entire arts and cultural sector in Rotterdam will gain in terms of visibility, involvement of different stakeholders and diversification of financial sources. In addition, the “cultural brand” can be used and included in the city marketing and branding of the whole city of Rotterdam, with clear benefits in terms of both city’s image and identity. This will in turn raise and reinforce the awareness of the role and potential of the entire cultural sector for the city of Rotterdam.

Structure of the report

The report is research-based and problem-oriented, uniting academic researchers and the cultural sector in order to explore three main questions:

1. What are the impacts of the arts and culture in cities across Europe?
2. What constitutes Rotterdam's Cultural Icons?
3. What is the potential contribution of the Rotterdam's Cultural Icons?

The research is carried out in three consecutive phases, each corresponding to one of the above-outlined question categories.

Phase 1: An exploration of the impacts of the arts and culture in cities across Europe

In the first phase of the project, we gathered, reviewed and summarized relevant research, literature and other sources on the contribution of the arts and culture as well as on case studies about collaboration among cultural organizations and other stakeholders in selected cities across Europe. Our argument is that collaborating cultural organizations and the development of a "cultural brand" have the potential to amplify the contribution that the arts and culture can have on a city.

Phase 2: Potential cultural icons in Rotterdam

The second phase of the project aims at selecting iconic cultural organizations that have the potential to become the "Rotterdam's Cultural Icons" or in other words the "cultural brand" of Rotterdam. Several criteria were used to select them. First we took into consideration only cultural organizations that receive public funding from the city government, present in the *Cultuurplan 2013-2016*. Second, we looked into the (inter)national appeal and attention, in terms of presence in selected travel guides and number of (inter)national visits. Our aim is to select cultural organizations that have (potential for) (inter-)national appeal, rather than a purely local character. While the selection process requires some quantitative measures, there was no intention of making a ranking among cultural organizations. For the following phase of the study, we needed to zoom into a few of the potential icons at the top of the list as a proxy of high (inter)national appeal and attention.

Phase 3: Focus on four potential cultural icons

The third phase of the project zooms into four cultural icons in order to explore their potential contribution to the city, their relation with different stakeholders and the scope for collaboration – in other words the potential of the brand/platform “Rotterdam’s Cultural Icons”. We opted for selecting at least one museum, one festival and one performing arts organization with the intention to examine different kinds of cultural organizations. Four cultural organizations have been contacted and were willing to participate in the study: Museum Boijmans van Beuningen, International Film Festival Rotterdam, Kunsthal Rotterdam and Rotterdam Philharmonic Orchestra.

Knowledge utilization

As mentioned before, we expect that this project will help to better understand the positive contribution that the “Rotterdam’s Cultural Icons” can make to the city. We also believe that the gathered and produced information will add to the debate around critical issues, such as diversification of funding, engagement of different stakeholders and new forms of collaborations. Finally, it will potentially initiate the development of closer collaboration between the cultural sector, university representatives, the private sector and governing institutions.

1. An exploration of the impacts of the arts and culture in cities across Europe

Introduction

Cities are crucibles of human creativity and cultural endeavor. Still, it is clear that the environments in certain cities are more conducive to creativity than in others. The existing culture in some places has the “creative capacity” which promotes new ideas and boosts a cultural atmosphere in the cities (Lazzeretti, 2008). Extensive historical and contemporary evidence shows that within cities like Amsterdam, Florence, Paris, London, and New York art and creativity flourish thanks to the high level of cultural capital (Murray 2003). Recently, these processes of ‘culturalization’ or ‘aestheticization’ in urban areas are seen as factors for economic, social and cultural innovation (Potts, 2011). In many cases, the culture of a city improves its livability by adding to its atmosphere, creating a vibrant city life and contributing to its distinctive appeal (World Cities, 2013). Researchers and policy makers premise both: (1) that fostering a strong cultural sector will induce demand for creativity and innovation in other sectors of the economy; and (2) that promoting creativity in cities will attract not only more tourists, but also highly skilled people to work and live in such places (Florida 2002). Consequently, culture is at the heart of public policy in many cities.

This report aims to evaluate the potential role of the “Rotterdam’s Cultural Icons” within the city. In order to do so, we first review the current contribution of arts and culture in the city of Rotterdam and second, we motivate the potential contributions of the “Rotterdam’s Cultural Icons” by presenting case studies about collaboration among cultural institutions and other stakeholders, based in similar (European) cities. Considering both direct impacts and spillover effects, this report analyzes how the arts and cultural sector has been crucial for boosting the wider economy and society. Our argument is that this contribution can be amplified by collaborating cultural institutions and the development of a cultural brand for a city.

For a better overview of the contribution of arts and culture and collaboration among institutions, we have reviewed several case studies across Europe. This decision is also motivated by the fact that available, recent data on the economic, social, and cultural impacts of the arts and culture in Rotterdam is scarce.

Impact of culture and the creative industry on the city – general considerations

The sectors of the arts and culture have received considerable attention for both the direct and the indirect impacts they have on a particular geographical area or an entire country. They are considered a major force for economic growth through high contributions to GDP and employment rates. The contributions of the sector's "spill over" effects to the broader economy and society are even more significant, though more difficult to measure (Potts, 2011). A recent study on the European citizens' perception of the high-end cultural and creative industries concludes: "European citizens perceive the sector as an ambassador of European values such as quality, craftsmanship, excellence, and creativity" (TNS Sofres, 2009). Similarly, more than 75 percent of the Europeans believe that the cultural and creative sector is highly important in securing: (1) the prestige and appeal of the city centers; (2) the attractiveness of Europe for tourists; (3) the preservation of craftsmanship, know-how and creative professions in Europe. Consequently people are pleased to have a theater, a museum, a gallery or a festival in their town or neighborhood, irrespective of whether they visit them or not. In cultural economics this phenomenon is known as *existence* benefits. Furthermore, citizens prefer to have *option* benefits in terms of diverse choices within the cultural offer regardless of their limited possibilities to join all of it. Interesting enough, a research conducted in England (Bunting, 2007) shows that even when people do not participate in the arts, they appreciate it, because "the arts are to a large degree consumed collectively. The public, consequently, takes collective pleasure in the arts, often even when they do not directly participate as individuals" (Bakshi et al., 2009, p. 6). Lastly, citizens of a geographical area think about the culture in the city in terms of its *bequest* benefits, eager to preserve them for future generations.

Impact of culture and the creative industry on Rotterdam and Amsterdam

There is not much data available regarding the role of the arts, culture, and creative industry in the city of Rotterdam. Even in the case of Amsterdam, capital of the Netherlands, not much information can be found. Most of what we know about both cities is published in the report 'The impacts of culture on the economic development of cities' (2005) by van der Borg and Russo. Additionally, Marlet & Ponds (2011) reveal more information about Amsterdam.

According to a report by the TNO Institute (2004) (in Borg, van der and Russo, 2005) in 2004 10,300 individuals were employed in the cultural and creative sector, which is 3.3 percent of all employment in the city of Rotterdam. Together they accounted for "more than 400 million euro of added value (2.2 % of the city's economy)" (Borg, van der & Russo, 2005, p.286). In Amsterdam, census data from 2002 show a slightly higher percentage for the city's employment in these sectors, with 4 percent (19.190 FTE) of the local employment being ascribed to the core sectors of the cultural industries. A different source, the Yearbook 2004 of the City of Amsterdam, claims that in the same year the creative industries were responsible for 7 percent (32.500 jobs) of all jobs in the city. Moreover, these industries count 5.592 firms, which is "9% of the total number of firms in Amsterdam" (Borg, van der & Russo, 2005, p.108). The table below shows the societal value of culture in Amsterdam in 2009 in financial terms (table 1). In this year, the offer of culture in Amsterdam brings about a welfare gain of 509 million euro (Marlet & Ponds, 2011). This total gain is made up of the performance arts (yearly gain of 241 million euro), museums (yearly gain of 88 million euro) and heritage (yearly gain of 180 million euro).

Table 1. Societal value of culture in Amsterdam

The societal value of culture in Amsterdam (2009, in € million)					
	Use	Existence	Indirect	Total value (NCW)	Yearly
Performing Arts	157	4 014	5	4,1 bn	241 bn
Museums	132	394	994	1,5 bn	88 bn
Heritage (monuments)	75	1 049	1 997	3,1 bn	180 bn
Total				8,8 bn	509 bn

Source: Marlet & Ponds (2011)

Regarding tourism, Rotterdam counts 0.73 million overnight stays in 2004, which is a rather low number compared to Amsterdam (10 times higher). When Rotterdam was the European Capital of Culture (ECoC) in 2001, nearly 2.2 million people visited Rotterdam in order “to attend the ECC event (16% of total)” which left Rotterdam with 62.7 million euro for the local economy (Borg, van der & Russo, 2005, p.288). Rotterdam's city image among inhabitants improved by this major cultural event, too. In the year of the European Capital of Culture, 78 percent of the Rotterdam inhabitants found “that there was a lot to experience” (Borg, van der & Russo, 2005, p.285). However, an equally high number (70 percent) was of the opinion that the city should improve more. In Amsterdam, “40% of sampled Dutch visitors and 60-70% foreign visitors said they were attracted to Amsterdam by arts.” (Borg, van der & Russo, 2005, p.113).

Impact of culture and the creative industry – review case studies

To fill the gap of information on impacts of culture in Rotterdam and to provide a complete picture of impact measures for culture, we focus on a few international case studies that were analyzed based on solid methodology and extended data collection. In all cases, the impact studies demonstrate that cultural events are crucial to the development of the cities at hand and their wider regions.

More specifically, we draw on the economic, social, and cultural impacts of the arts and culture in London (BOP, 2013) as well as Edinburgh (BOP, 2011) and review the evaluations of Guimarães (Portugal) and Maribor (Slovenia) as European Capitals of Culture (ECoC) (ECORYS 2012). In the case of London, the analysis considers the broader cultural sector, including cultural heritage, performing arts, festivals and visual arts; in the case of Edinburgh the focus is predominantly on the impact of Edinburgh festivals. The reports yield data on the direct, indirect, and induced economic, social, and cultural impacts and offer evidence that the sectors of tourism, hospitality, and leisure are benefiting most from the cultural life in the cities. In case of the ECoC, the effects of the cultural activities during the ECoC year are evaluated. Although the delineation of measures of impact differs from those in the BOP reports, the evaluations

draw some similar conclusions. In the following sections we summarize the main findings from the above-mentioned reports.

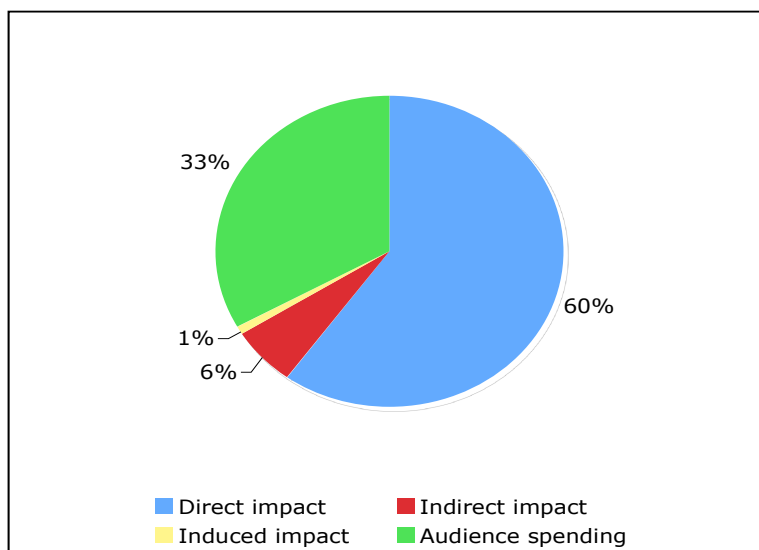
Economic Impact

London City Arts and Culture Cluster

When it comes to economic impacts of cultural events, the study on the City Arts and Culture Cluster of London (BOP, 2013) makes use of four different measures: *direct impact* based on tickets sales and own revenue generation; *indirect impact* based on spending of the arts and cultural organization to suppliers; *induced impact* based on spending by the arts and culture organizations employees; and *visitor expenditure*, that is, spending on accommodation, food, transport, etc.

While *direct impact* - measured in the organization's direct sales in gross values, as percentage of GDP or as Gross Value Added to London - represents 60 percent of the overall economic impact, *audience expenditure* (33 percent) turns out to be the second most important economic driver (fig. 1). Almost half of audience expenditure is driven by accommodation spending (48 percent), followed by food (13 percent), shopping (9 percent), other entertainment (7 percent) and transport (6 percent) (BOP, 2013, p.22). The greatest shares relate to staying visitors from overseas (51 percent) as well as from outside London (22 percent).

Figure 1. Drivers for overall economic impact on the city arts and culture cluster of London



Source: BOP (2012)

Edinburgh Festivals

The economic impact study of Edinburgh Festivals accounts for *audience expenditure, performers and delegates' expenditure, journalists' expenditure* and *Festival organizers' expenditure*.

The audience of the Festivals spends only 13 percent on tickets, but 83 percent on accommodation, food and drink, entertainment, transport, and shopping. In contrast to the case of London, the impacts derived from audience expenditure that Edinburgh Festivals yield for the local and national economy are almost equally shared between spending for accommodation (37 percent) and food and drink (34 percent). The data show that visitors from outside Scotland generate 83 percent of the overall visitor expenditure. Due to the greater share of non-local audiences that the Festivals attract, 60 percent of all expenditure to the Edinburgh Festivals in 2010 was additional to the Edinburgh economy. Here, it is crucial to emphasize that only a small number of the Festivals (out of a total of 12 Festivals) generates the largest share of the overall economic impact. Similarly to the London case, this fact underlines the importance of attracting international audiences to events in order to strengthen the economic impact on a city or region. Table 2 summarizes some of the main figures of overall economic impact of culture for London and Edinburgh.

Table 2. London and Edinburgh key indicators of overall economic impact of culture

Economic impact	Arts and Culture Cluster in London (England) 2011/2012	Edinburgh Festivals (Scotland) 2011
Added value, economic output and income	225ml pounds	245ml pounds new output ¹ 59ml pounds in new income
Rate of employment	6700 full-time jobs	5.242 new full-time jobs
Spending of suppliers	31ml pounds for the City of London	
Audience spending	Other entertainment 7% Transport 6% Shopping 9% Food 13% Accommodation 48%	Other Entertainment 15% Transport 9% Shopping 6% Food and Drink 34% Accommodation 37%

Sources: BOP (2011, 2013)

¹ Output – the net new sales produced by all the sectors of the economy as a result of the various new streams of expenditure; Income – defined as income from wages, salaries and profits accruing within Edinburgh.

European Capitals of Culture

The economic impact studies of the ECoC are based on the following measures: *value of ECoC cultural programs* (in euros); *attendance at ECoC events*; *value of investment* in cultural infrastructure, sites and facilities; *number of tourist visits* (table 3).

Table 3. European Capitals of Culture key indicators of overall economic impact of culture

Economic impact	Maribor and partner cities (Slovenia) 2012
Added value	42 ml - 51 ml euro
Return of investment	4:1 for each Euro of additional public investment in ECoC
Daily Visitors	Increase by 163%
Overnight stays	Increase by 20%
Visitors additional spending	40 ml euro

Source: ECORYS, 2012

Similarly to the Edinburgh and London reports by BOP (2011, 2013), the evaluation of the ECoC demonstrates that enhancing the cultural offer in a city attracts new visitors to the region. To exemplify this, data show that 39 percent of the visits to Maribor and partner cities were solely due to the ECoC 2012 events. Additionally, more than 71 percent of citizens recognized the ECoC 2012 as a major cultural event.

Social impact

London City Arts and Culture Cluster

With respect to the possible social impacts of culture, the study on the London City Arts and Culture Cluster (BOP 2013) focuses on the following indicators (table 3): *volunteer opportunities* in terms of number of volunteers and volunteer hours; *learning opportunities* in terms of number of learning sessions and their participants; *well-being* in terms of audience's perceptions of the emotional and physical impact thanks to attending cultural events.

With respect to *learning opportunities*, 89 percent of the organizations work with children and young people, 72 percent work with elderly people and 67 percent work with residents in specific geographical areas (predominantly the East London boroughs).

Edinburgh Festivals

The social impact of Edinburgh festivals is measured by (table 4): *volunteer opportunities* in terms of number of volunteers and volunteer hours as well as their feeling of self worth; *cultural diversity and community cohesion* in terms of bonding, bridging and linking social networks²; *well-being*.

In relation to the development of *social networks*, participants of different festivals experience that the various events bring the whole community together, increase opportunities to meet people from other backgrounds and create possibilities to better understand one's own as well as other cultures.

The findings of a survey among the Festivals audience shows that some specific groups are positively affected in their *well-being* by attending different cultural events. This is especially true for children in their early development and for volunteers and temporary staff who were intensively engaged with the festivals. For example, 79 percent of volunteers and 71 percent of temporary staff agreed that their engagement had “increased their sense of making a useful contribution” (BOP, 2011, p.53). Additionally, 69 percent of volunteers and 63 percent of temporary staff stated that their “self-esteem and confidence in their own abilities has increased or increased greatly” (BOP, 2011, p.54). The well-being impact is stronger for an audience who attends for a longer period than for those who attend only once. Some of the main findings are presented in table 4.

² *Bonding social networks* refers to the strong bonds forged within relationships between existing groups (such as families, or existing community or ethnic groups); *Bridging social networks* – the weaker but broader bonds of more distant relationships between different groups and individuals (e.g. business associates, general acquaintances, people from different community or ethnic groups); *Linking social networks* – links between individuals and groups to others with different levels of power or social status.

Table 4. Key indicators of overall social impact of culture

Social impact	Arts and Culture Cluster in London (England) 2011/2012	Edinburgh Festivals (Scotland) 2011
Volunteers	1 100 volunteers contribute close to 38 000 volunteer hours	614 volunteers contribute close to 27 000 hours
Learning opportunities	7 000 learning and outreach sessions; 231 500 children and young people 80 500 adults participated in learning and outreach activities.	
Well-being	82% of the audience of Barbican agrees that their attendance improved their well-being.	55% of the audiences felt that the event had made a difference to their well-being; 65% of the parents agreed or strongly agreed that the Festival event had improved their children's well-being; 61% of the temporary staff felt that the Festival had made a difference to their well-being.

Source: BOP (2011, 2013)

Cultural impact

London City Arts and Culture Cluster

The cultural impact analysis makes use of the following measures (table 5): *international programming* in terms of numbers of international artists showcased; *innovation and experimentation* based on survey data for two cultural events; *media coverage*.

The quality of the cultural offer is the most difficult to measure and is frequently assessed using audience surveys. Studying two of these cultural events (the Barbican and the City of London Festival) brings evidence that 95 percent of the audience evaluate these events as high quality programming. Accordingly, the quality of the cultural offer meets audiences' expectations. In search for innovation and experimentation, 96 percent of the audience aim to visit performances, which they otherwise do not get to see.

Edinburgh Festivals

The cultural impact of Edinburgh Festivals is measured by two indicators - *developing audience* towards other cultural activities and *media coverage* (table 5).

Table 5. Key indicators of overall cultural impact

	Arts and Culture Cluster in London (England) 2011/2012	Edinburgh Festivals (Scotland) 2011	Maribor as European Capital of Culture 2012
Cultural impact			
International artists showcased	40% of the musical performances; 5% of the performing arts productions; 13% of the exhibitions.		
Artistic quality of the cultural offer			45% of the audience evaluated the cultural program as of high artistic quality; 48% of the audience as of reasonable artistic quality
Media coverage	10 000 national media; 716 international media.	22 076 press releases (both national and international); 30 billion potential viewers.	12 260 in print, digital and online media releases; 83% of which were positive

Sources: BOP (2011, 2013), ECORYS (2012).

In general, one can assume that when people are intensively engaged in the festival activities, they would reduce (due to limited time and resources) their visits to other cultural events throughout the year. Instead, the findings of the report suggest that high quality festivals might in fact act as both stimulus and driver for increased audience attendances to other cultural events during the year. 55 percent of the audience, for example, agreed that the festivals made it more likely for them to visit other cultural activities and 66 percent of the parents agreed that they would be more likely to bring their children to similar cultural activities. Furthermore, 64 percent of the audience stated that this festival experience had made them more likely to take risks and visit less well-known performances, films, and artists than before. Finally, the report demonstrates that those festivals attract audience that would otherwise not attend cultural activities at all.

The festivals received considerable positive media attention, an insight that was supported by the social media sharing - 65 percent of the journalists and 48 percent of the performers and delegates stated that they shared their festival experiences via social media.

Other indicators

Various literary sources pay attention to other impacts of the arts and culture than economic, social and cultural. Some of them might be more difficult to quantify, but the evaluation of *diversity*, *"buzz"* or *atmosphere*, *identity* and *community's spirit* support the branding of cities and attract more visitors and/or tourists, especially those coming from outside the city or region.

Edinburgh Festivals

The fact that the groups of foreign and non-local visitors generate the highest economic impact by staying overnight and spending a larger amount of time in the city, points out the importance of their perception of the city image. To give an example, the impact study of Edinburgh Festivals (BOP, 2011) offers evidence based on survey data that 93 percent of all external visitors agreed to the statement that the Festivals are part of what makes Edinburgh special as a city (p.40); 78 percent of the external visitors appreciated the diversity of the cultural offer which adds to the overall appeal (p.41). Therefore, for many of them – 82 percent of the non-Scottish visitors - the Edinburgh Festivals were the sole, a very important, or a fairly important reason to visit Scotland. Additionally, the bigger number of visitors from outside Scotland – 82 percent of the non-local Scottish visitors and 77 percent of the foreign visitors - intended to return to Edinburgh in the future. Further, 85 percent of the audiences indicated that the Festivals promote a positive Scottish national identity.

In terms of community experience, for 62 percent of the audience of the Edinburgh Jazz and Blues Festival, Edinburgh's Hogmanay and the Edinburgh Festival Fringe strikingly describe their experience that the Festivals bring the whole community together. Diversity can be measured in terms of diversity of the visitors' and artists' origins, as well as by cultural experience (table 6). The city's buzz is an important concept, because it oftentimes reflects the citizens' or tourists' perceptions as well as because of its ability to pull attraction to the city. Nevertheless, it is difficult to define, too. The World Cities Culture Report (BOP et al., 2013) suggests to measure it through "the safety and vibrancy of its neighborhoods; the willingness of its communities to mix; the degree of civic pride felt by residents; and the desire to come together in communal celebrations in an increasingly individualistic world" (p.63). Accordingly,

following Florida's argument, a city's buzz may attract well-educated and creative workers, followed by businesses willing to employ them.

Table 6. Other indicators of impact of arts and culture

	Arts and Culture Cluster in London 2011/2012	Edinburgh Festivals 2011	Maribor as European Capital of Culture 2012	Liverpool as European Capital of Culture 2008
Other impact				
Diversity	<u>Diversity (origin of visitors)*:</u> 27% from London; 22% outside London; 51% from overseas	<u>Diversity (cultural experience):</u> 85% of the audience experience the cultural diversity; 54% of the audience perceived the diverse ethnic culture positively.		<u>Diversity (origin of artists):</u> 50% local residents; 30% from elsewhere in the UK; 20% from overseas; 32% of the artists was from a Black and Minority Ethnic background
"Buzz"	91% of the audience (strongly) agreed that the Barbican enriches the city through the 'buzz' it creates.	54% of all volunteers and 65% of all temporary staff contributed to the festival because they wanted to 'be part of the buzz of the Festival experience.'	63% of the respondents expect the city of Maribor to be more vibrant after 2012	
Positive identity and image	86% of the Barbican audience stated that the events is part of what makes the City of London special; 73% of the Barbican visitors stated that their visit had improved their perception of the City of London.	94% of the local audience stated that the Festivals is part of what makes the city of Edinburgh special; 89% of all local audiences agreed that the Festivals increase their pride of the city.	56% of the respondents in a survey stated that the ECoC event improves the city image amongst the local residents; 57% of the respondents in a survey stated that the ECoC event improves the international image of the city;	68% of the businesses in Great Britain believes it had a positive impact on Liverpool's image; 51% of the local cultural sector peers (arts representatives, promoters and financiers in Liverpool) and selected national peers stated that the city repositioned itself as 'world class city'

Sources: Garcia et al. (2010), BOP (2011, 2013), ECORYS (2012).

* The general number hides a large aggregation: while St. Paul's Cathedral and the Tower of London attracted 82% of their visitors from overseas; the studies events The Barbican and The City of London festival only attracted 5-7% of their audience from outside the UK (BOP 2013, p.19)

Collaborations

Collaboration among various stakeholders within a city is considered a success factor for city development. The post-evaluation of the European Capital of Culture (ECoC) 2012 (Ecorys, 2013) proves that 74 percent of the respondents expect the co-operations that were established through the ECoC event to continue after 2012. Despite ambitious plans from the local government, cultural sector and businesses, Rotterdam does not have a platform where these three parties come together successfully. This section analyzes the collaboration among different cultural organizations as well as between the cultural institutions and the business sector. The part functions as an exploratory study of cases comparable to Rotterdam (see table 7 for the demographic characteristics of the cities). Rotterdam can learn from these cases by paying attention to the discussed successes and pitfalls.

Glasgow (UK)

When Glasgow became ECoC in 1990, the city was not known for its cultural importance. An ambitious plan was presented for regenerating the city, supported by the local authority as well as private sponsors (Garcia, 2004). The originality of this plan lay in the promoted cooperation between the arts, architecture, design and shipbuilding. Nevertheless, the outcomes of the plan aiming to renew Glasgow through the arts and culture did not last for a long time. According to Garcia (2004), the main limitation of this case was its purely economic focus. The lack of a well-developed cultural sector, accessory policies and grass-rooted promotion resulted in short-term outcomes.

Liverpool (UK)

The city of Liverpool claims to be a world leader in fostering culture and creativity. According to itsliverpool.com, the city preserves its reputation by inviting the community and commercial sponsors to participate. Yet, scholars present another point of view. Even though the so-called 'Liverpool model' is praised all over the UK for its assumed success in strengthening the city through well-defined cultural policies, Connely (2013) states that the model turned out to be "practically undeliverable" (p.177). Reason for this 'failure' is the missing link between the long-term plans and the competence of the city. According to Connely (2013) and Garcia et al. (2010), the model would have never been praised if it were judged against right criteria. These 'right' criteria unfortunately turn out to be too ambitious for Liverpool (Garcia et al., 2010).

London (UK)

In London, the Cultural Olympiad took place from 2008 until 2012. During this period, 177,715 activities were executed, supported by 10,940 new partnerships between cultural organizations, businesses, educational organizations, local authorities, and sport organizations. According to the UK arts council, this success can be explained by the 'once in a lifetime' character of the program. By not demanding long-term support, many parties were interested in contributing to the project. Nonetheless, it is too soon to conclude what – if any – will be the long-term impact of the London 2012 Cultural Olympiad on the city.

Bilbao (Spain)

'The Bilbao Effect' seems to be a well-known and widely accepted concept. It refers to the large (economic), regenerating impact of the opening of the Guggenheim museum on the city of Bilbao. Heidenreich and Plaza (2013), state that it wasn't purely the construction of the museum alone that brought prosperity to the city. Instead they emphasize the importance of (cultural) networks in a city that make the cultural environment more attractive to stakeholders. According to Heidenreich and Plaza (2013), especially museums have the ability to (re-)connect different groups and individuals.

Hamburg (Germany)

HafenCity Hamburg (www.hafencity.com) is an interesting urban development project, creating a city within the city of Hamburg – to be more specific in the harbor part. Again, there is no cultural platform or the like. Nevertheless, the importance of culture in such a new neighborhood is emphasized by a special fund that was created for arts and culture projects within HafenCity Hamburg.

Table 7. Demographic characteristics of selected cities

<i>City</i>	<i>Population</i>	<i>Port city</i>	<i>European Capital of Culture</i>
Glasgow (UK)	592 820 (2008)	Yes	In 1990
Liverpool (UK)	466 415 (2011)	Yes	In 2008
London (UK)	8 308 369 (2012)	No	
Bilbao (Spain)	1 000 000	Yes	
Hamburg (Germany)	1 700 000	Yes	

Sources: Garcia, 2004; Connely, 2013; Garcia et al., 2010; Heidenreich & Plaza, 2013.

2. Potential cultural icons in Rotterdam

The second phase of the project aims at selecting iconic cultural organizations that have the potential to become the “Rotterdam’s Cultural Icons” or in other words the “cultural brand” of Rotterdam. Our aim is to select those that have (potential for) (inter-)national appeal, rather than a purely local character. While the selection process requires some quantitative measures, there is no intention of making a ranking among cultural organizations. In doing we will first make a list of potential cultural icons; we will then select four of them in order to thoroughly investigate their potential contribution to the city, their relation with different stakeholders, and the scope for collaboration. In other words, we explore the potential of the brand/platform “Rotterdam’s Cultural Icons”.

Due to the difficulties in accessing data on cultural organizations in Rotterdam, we have to rely on data available via the Rotterdam Arts Council (*Rotterdamse Raad voor Kunst en Cultuur Rotterdam - RRKC*), in particular the one present in the *Cultuurplan 2013-2016*.

Two main criteria are used to select the potential cultural icons:

1. Artistic and cultural orientation, measured in terms of positive advice for subsidies in the *Cultuurplan 2013-2016*;
2. (inter)national appeal, measured in terms of presence in travel guides and in terms of number of visits.

We first selected the cultural organizations that receive structural funding from the city government for the period 2013-2016 (*Cultuurplan 2013-2016*). The first list included 68 cultural organizations. We considered the positive advice for subsidies in the *Cultuurplan 2013-2016* as an indicator for a visible and recognizable artistic and cultural orientation for Rotterdam.

Secondly, in June 2013 we ran a quick scan of travel guides both online and offline³ for different target groups (older and young people) in order to select those cultural organizations with an

³ Travel guides on paper: Thomas Cook Rotterdam, City Trip Rotterdam, Capitoel Zuid-Holland and Petit Futé Rotterdam. Travel guides online: Lonely Planet Rotterdam and Rotterdam Info.

(inter)national appeal. Both the presence of the cultural organization in the guide as well as the number of lines dedicated to it were taken into account. This allowed us to make a list of 21 potential cultural icons. From this list we removed cultural organizations that act mostly as venues (stages or cinema): Lantaren/Venster, New Luxor Theatre, Rotown and Worm. The result is a list of 17 potential cultural icons (Box 1).

Box 1. The list of 17 potential cultural icons listed in alphabetic order

- Boijmans van Beuningen
- Chabot museum
- Internationaal Film Festival Rotterdam - IFFR
- Internationale Architectuur Biennale Rotterdam - IABR
- Het Havenmuseum
- Kunsthal Rotterdam
- Maritiem Museum Rotterdam
- MAMA
- Motel Mozaïque
- Museum Rotterdam
- Nederlands Fotomuseum
- Rotterdam Philharmonic Orchestra
- Scapino Ballet Rotterdam
- TENT (exhibition space of CBK Rotterdam)
- Unlimited Rotterdam (former Summer Carnival and Dunya festival)
- Wereldmuseum Rotterdam
- Witte de With

Source: own elaboration from selected travel guides

Thirdly, we looked at the number of visits/visitors for the 17 potential cultural icons in the period 2009-2010-2011. For this part we had to rely on data concerning number of visits available in the *Cultuurplan 2013-2016* and in the annual reports of the cultural organizations. The results are shown in Box 2. The aim was not to make a ranking among the organizations but to select a small number of those potential icons and run a pilot with them.

Box 2. The most visited cultural organizations in 2009, 2010 and 2011

2009	2010	2011
Unlimited Rotterdam*	Unlimited Rotterdam*	Unlimited Rotterdam*
IFFR	IFFR	IFFR
Boijmans van Beuningen	Boijmans van Beuningen	Boijmans van Beuningen
Kunsthall Rotterdam	Philharmonic Orchestra	Kunsthall Rotterdam
Philharmonic Orchestra	Kunsthall Rotterdam	Philharmonic Orchestra
Maritiem Museum Rotterdam	Maritiem Museum Rotterdam	Maritiem Museum Rotterdam
Het Havenmuseum	Wereldmuseum	Het Havenmuseum
Museum Rotterdam	Het Havenmuseum	Wereldmuseum
IABR	Museum Rotterdam	Museum Rotterdam
Nederlands Fotomuseum	Nederlands Fotomuseum	Nederlands Fotomuseum
TENT**	TENT**	Scapino Ballet
Scapino Ballet	Scapino Ballet	TENT**
Witte de With	IABR	Witte de With
MAMA	Witte de With	MAMA
Motel Mozaïque	MAMA	Motel Mozaïque
Wereldmuseum	Motel Mozaïque	Chabot museum
Chabot museum	Chabot museum	IABR

Source: own elaboration from data gathered from the Cultuurplan 2013-2016 and annual reports of the cultural organizations.

* Unlimited Rotterdam is a new festival created in 2013. It includes three previously separated festivals: Summer Carnival, Dunya and Poetry International.

** The data on visits at TENT represent the entire Centrum Beeldende Kunst Rotterdam - CBK. However, they are a good proxy of the visits at TENT as the organization is the main exhibition space of the CBK.

The data on visits gathered for the years 2009-2010-2011 allowed us to identify the potential cultural icons at the top of the list. For the following phase of the study, we needed to zoom into few of the potential icons from the list as an indicator for high (inter)national appeal and attention. We opted for selecting at least one museum, one festival and one performing arts organization with the intention to examine different kinds of cultural organizations and the potential of the brand/platform "Rotterdam's Cultural Icons". With the lead of the International Rotterdam Film Festival, we have involved Boijmans van Beuningen, Kunsthall Rotterdam and Rotterdam Philharmonic Orchestra.

The selection of these four icons to run the pilot study is reinforced by the results of the research done by the consultancy Hendrik Beerda on cultural brands in the Netherlands. Once the venues/stages are removed, our four selected potential cultural icons are among the top 6 of the cultural brands of Rotterdam in 2011 (*Cultuursector Merkenonderzoek Nederland 2011*) and among the top 5 of the cultural brands of the province South-Holland in 2013 (*Cultuursectoren Merkenonderzoek Provincies 2013*).

Chapter 3 will zoom into the four potential cultural icons and will look into their potential contribution to the city, their relations with different stakeholders and the scope for collaboration. Thus, we explore the potential of the brand/platform “Rotterdam’s Cultural Icons”.

3. Focus on four potential cultural icons

In November and December 2013, four interviews were held with Emily Ansenk (director of the Kunsthal Rotterdam), Sjarel Ex (artistic director of the Museum Boijmans van Beuningen), Janneke Staarink (managing director of the International Film Festival Rotterdam) and Hans Waege (managing director of the Rotterdam Philharmonic Orchestra). The interviews focused on three main questions: the potential of a cultural icon platform in Rotterdam, the kind of strategies used by the investigated cultural icons to choose collaboration partners and a discussion about the contribution of the best event of the past year to the city of Rotterdam. The interviews were complemented with additional quantitative data filled out prior to the interview. Three interviews took place in the director's offices and the fourth interview with Hans Waege was conducted over the phone.

Economic, social and cultural contributions of the cultural icons to the city of Rotterdam

The four potential icons share the opinion that the city of Rotterdam does not fully exploit its cultural potential to strengthen the city image. According to Janneke Staarink (International Film Festival Rotterdam), Rotterdam does not offer enough in order to attract tourists and locals to spend more leisure time (and money) in the city than they currently do. Similarly, Sjarel Ex (Museum Boijmans van Beuningen) observes that due to the lack of social interaction on the streets, the city center remains empty throughout the year. Only when an event takes place which affects more than just a few organizations - e.g. during the International Film Festival Rotterdam in January/February or the Art Rotterdam Week in February- the city vibrates and sparks energy for both visitors and locals. Emily Ansenk (Kunsthal Rotterdam) states that Rotterdam is not as famous for the cultural offer as it could be. She adds: "If the city used the existing cultural events more, it could strengthen its position. When you ask people what they think is good about Rotterdam, they never mention culture, but if you ask them whether they like IFFR, for instance, they state that they love the festival".

All directors of the four potential icons agreed, that the above-mentioned vibrancy and buzz should be present throughout the whole year. They find that this will give Rotterdam the image needed to make the city a great place to live in. As Sjarel Ex puts it, the “warm fire” of the city could be nourished by extending the existing cultural offer, since the latter has already added livability, business and community building to the town. He also suggests that a collaboration between the potential cultural icons could positively affect the buzz in Rotterdam.

Since data on the exact impact of the four potential icons on the city is hardly available, this part of the report elaborates on what the icons contribute to Rotterdam and when possible, illustrate the social, economic and cultural contributions they make. Next to this, we investigate their potential to collaborate and build a platform which will allow to enlarge the existing cultural offer in Rotterdam and as such boost its image.

Contributions in economic terms

In 2011, the overall direct impact based on tickets sales and own revenue generation for each of the four organizations varies between 2 and 6 million euro (table 8). While the International Film Festival Rotterdam realizes its turnover based on one event in January/February, the other three organizations - the Kunsthal Rotterdam, the Museum Boijmans van Beuningen, and the Rotterdam Philharmonic Orchestra - draw their own revenues on a year-round program in the city (table 8). Additionally, Rotterdam Philharmonic Orchestra attracts considerable number of audience through its performances outside Rotterdam (8 852) and abroad (42 421), as well as through broadcasting of their programs (523 080 listeners)⁴.

⁴ Data is provided by the organization.

Table 8. Economic contributions (2009-2011)

	Museum Boijmans van Beuningen	Kunsthal	Rotterdam Philharmonic Orchestra	International Film Festival Rotterdam
Own income* (in euro)	8 241 000 (2009) 8 926 000 (2010) 5 963 000 (2011)	3 810 000 (2009) 2 523 000 (2010) 1 956 000 (2011)	4 589 000 (2009) 4 606 000 (2010) 3 810 000 (2011)	5 027 000 (2009) 5 696 000 (2010) 4 778 005 (2011)
Employment **	99 (volunteers including) (2012)	24 (2011)	143 (2013)	25
Visitors*	266 000 (2009) 320 416 (2010) 273 733 (2011)	157 925 (2009) 159 230 (2010) 167 037 (2011)	151 568 (2009) 175 408 (2010) 162 869 (2011) ⁵	353 000 (2009) 340 000 (2010) 274 000 (2011)

Sources: own elaboration from *data from Rotterdam Council of Arts and Culture (2012) (<http://www.rkcc.nl/cultuurplan/cultuurplan2013-2016>); **data provided by the organizations

Each organization attracts international, national and local visitors that additionally spend on accommodation, food, transport, etc (table 9). For example, in 2013 Museum Boijmans van Beuningen counts for 292 311 visitors, from which 26 percent were from Rotterdam, 65 percent from outside Rotterdam and 9 percent from abroad. The last two categories of visitors spent respectively 42 euro and 127 euro per day⁶. Consequently, the spill over effects for the city based on the audience expenditures can be estimate at about 11 321 000 euro. Based on the same estimation method, Kunsthal contributed in 2013 about 7 112 000 to the city economy and Rotterdam Philharmonic Orchestra about 2 478 941 euro. For the latter the share of the Rotterdam audience's expenditures are estimated at about 2 418 108 euro and the one from abroad at about 60 833. Respectfully, the International Film Festival Rotterdam contributed to the city economy around 8 ml euro, shared between the visitors coming outside Rotterdam (about 5 ml euro) and from abroad (about 3 ml euro). To illustrate the diversity of the visitors, it is worth to mention that for example, IFFR attracts 771 professionals through its CineMart professionals market (incl. 46 from Rotterdam, 121 outside Rotterdam and 604 from abroad),

⁵ Data include visitors generated through performances in Rotterdam, outside Rotterdam and abroad.

⁶ Data is provided by the organizations and the estimates are based on quantification method designed by Rotterdam Marketing: http://www.rotterdam.info/NL/assets/File/RM/Factsheet_Bezoek_aan_Rotterdam_2013.pdf.

372 journalists (incl. 170 from abroad, 202 from the Netherlands) and 4500 students (from primary or secondary schools in Rotterdam)⁷.

Table 9. Economic contributions to Rotterdam generated through audience expenditures

	Museum Boijmans van Beuningen	Kunsthal	Rotterdam Philharmonic Orchestra	International Film Festival Rotterdam
Visitors	292 311	187 482	90 121 ⁸	280 000 ⁹
Origin of the visitors	26 % from Rotterdam 65% outside Rotterdam 9% from abroad	19.8 % from Rotterdam 75.2% outside Rotterdam 5% from abroad	35.6 % from Rotterdam 63.9 % outside Rotterdam 0.5 % from abroad	50 % from Rotterdam 41.1 % outside Rotterdam 8.9 % from abroad
Visitors spending (in euro)	11 321 000	7 112 000	2.478.941	7.998.200

Source: own elaboration from data provided by the organizations. The estimates are based on quantification method designed by Rotterdam Marketing (http://www.rotterdam.info/NL/assets/File/RM/Factsheet_Bezoek_aan_Rotterdam_2013.pdf)

The *induced contribution* can be based on spending by the arts and culture organizations employees and by spending on the suppliers of the museums. Kunsthal and Boijmans van Beuningen spent together 427 200 euros on suppliers in their direct neighborhood (Hoboken) in Rotterdam, according to figures collected by Boijmans themselves. The four potential Icons in this pilot all generate job opportunities for residents of Rotterdam. Boijmans spends annually 2 to 3 million euros on employees within their flexible non-core workforce. Rotterdam Philharmonic Orchestra contributes also to the city economy through the expenditure of its 53 employees (out of 143), who are living in Rotterdam.

Contributions in social and cultural terms

All four organizations also make ample social and cultural contributions throughout their volunteer and learning opportunities and by providing high artistic quality programs. Museum Boijmans van Beuningen organized learning events for about 26 000 participants (table 10) and

⁷ Data is provided by the organizations.

⁸ Data refer only to the visitors coming to performances in Rotterdam (Doelen and Onderzeebootloods), and excludes another 51 273 visitors coming to concerts abroad and outside Rotterdam.

⁹ In case of IFFR, data refer to visits instead of visitors.

International Film Festival Rotterdam set up film screenings where about 4 500 students from primary and secondary schools attend.

The cultural offer of the four Icons is of high quality and positively shaping the city image. It is captured in national and international medias. For example, on yearly base the Museum Boijmans van Beuningen receives about 3 500 national and international media articles and reviews, International Film festival is represented in about 600 national and 120 international articles and 625 articles are written about Kunsthal (table 11). Next to this, the cultural program of the four Icons is often used to represent Rotterdam's *identity* in the city marketing events and business trips. For example, the Rotterdam Philharmonic Orchestra visited Saint Petersburg together with a delegation of corporate and public parties from Rotterdam.

All four Icons also generate significant attention via social media, which can be considered as both social and cultural contributions to the identity of Rotterdam.

Table 10. Social contributions

	Museum Boijmans van Beuningen	Kunsthal	Rotterdam Philharmonic Orchestra	International Film Festival Rotterdam
Number of volunteers	41 volunteers (2012) 35 interns (2012)	8 interns (2011)	N.a.	< 850 (website)
Learning opportunities	9 243 primary schools students; 16 536 secondary schools students; 4 317 students	N.a.	6 000	485 primary and secondary schools 4500 students
Twitter***	30 023	12 479	2 859	13,541
Facebook***	16 710	25 376	n.a.	3,133
Website visits	725 000 (plus 80 155 ArtTube)	504 506		500,000

Source: own elaboration. Data for 2011, provided by the organizations.

*** Number of followers January 2014

Table 11. Cultural contributions.

	Museum Boijmans van Beuningen	Kunsthal	Rotterdam Philharmonic Orchestra	International Film Festival Rotterdam
Media coverage*				
National	3 576	625 (both)	340	627
International			27	183
Cultural offer**	31 exhibitions 34 events	27 exhibitions	73 concerts 44 new productions	1193 performances

Sources: own elaboration from data provided by the organizations.

*Print media only, excluding TV, social media, etc.

**Including the number of cultural events in Rotterdam, data from 2011.

Reflection on the “best” past event or program

In respect to the most successful event for each Cultural Icon, the numbers show high visitors rates. According to Emily Ansenk, director of the Kunsthal, the “The Fashion world of JP Gaultier” exhibition attracted all together 170 000 visitors. The exhibition of “The Road to Van Eyk”, organized by Museum Boijmans van Beuningen in 2013 also had a great success and recorded 141 500 visitors (table 12). Each international visitor stayed for 24 hours in the city and spent an average 90 Euro in town and national visitors spent 35 Euro during their visit hours in Rotterdam (data provided by Sjarel Ex, artistic director of the Museum Boijmans van Beuningen).

Table 12. Economic and cultural contributions of the “best” past event

	Museum Boijmans van Beuningen	Kunsthal	Rotterdam Philharmonic Orchestra	International Film Festival Rotterdam
Name of the “best” event	“Road to Van Eijk” 13 Oct 2012 – 10Feb2013	The fashion world of JP Gaultier 10. Feb -01 May 2013	Gergiev Festival 2012	IFFR 23Jan- 3 Feb 2013
Costs (in euro)	1 600 000	872 000	1 213 583	7 291 956
Own income (in euro)		1 124 000	285 954	2 278 300
Private support (in euro)		424 160 *	650 607*	3 078 800 (sponsors included)*
Visitors	141 500 (11 weeks)	170 000 (visitors, 13 weeks)	11 870	280 000 ¹⁰
Media coverage	872	335	N.a.	Dutch: 627 International: 183

Source: own elaboration from data provided by the organizations or published in their annual reports and/or web sites.

¹⁰ In case of IFFR, data refer to visits instead of visitors.

Collaboration and the potential of a cultural platform

The directors of the Icons share an ambition to connect with the private business sector in Rotterdam. Each one of them already does so, while running their programs. The International Film Festival finds its business partners by selecting companies and funds with very similar interests, like Hivos Foundation and commercial TV distributor UPC. To launch "The Fashion World of JP Gaultier" exhibition, the Kunsthal has chosen to collaborate with the Thalys to attract more visitors from Paris. All organizations build their partnerships based on both, personal relationships and shared values. More than often each partnership link to a very personal "click " between the directors of both (cultural and business) organizations. Or as Sjarel Ex puts "the collaboration partners are determent by people and content".

The contracts with the business companies are tailor-made in order to meet the particular interest of the company. Furthermore, they all provide possibilities for networking, meeting artists and getting familiar with the artistic content in an informal setting.

The potential of building a Cultural Icon platform in Rotterdam

All directors express that collaborating together could generate extra value, since the organizations they run all have an (inter)national reach and are at the same time firmly integrated in Rotterdam society via educational programs and the specific content of their activities. Next to this, the Icons are able to help each other to remain strong since the organizations have a similar size and scope while focusing on different target audiences.

Mission of the platform

The directors agree that such a platform can advocate the role of culture for the city. It can raise the awareness for the high cultural quality of the Rotterdam cultural offer and at the same time extend its scope. "An awareness machine", that is how Hans Waege defines the Cultural Icons platform aim. The Icons share the opinion that the cultural offer in Rotterdam is fragile, but that it still has strength in persisting.

Strategies

All four directors foresee various strategies to scale up the existing cultural offer and to create a sustainable financing.

Strategies to enlarge the cultural offer through the platform

Janneke Staarink argues that the current cultural offer in Rotterdam meets demand of the local audience, but still there is a need of an event to attract more tourists and outside visitors. "The Cultural Icons do not need to program only for what the city wants", she states, "but to organize events for attracting potential visitors to the city".

According to the directors, one way to extend the cultural offer throughout the year is to organize an extra event/program. Hans Waege proposes this event to be an "energizing force with international allure which brings visitors beyond what they have ever expected." He foresees an innovative, exciting event, which will put Rotterdam on the map as a cultural city. The extra program could be a quantitative extension of the existing cultural offer, aiming to generate extra media attention, more visitors and more buzz in the city.

The costs for running an extra event - which would have a similar impact as the "best" event of each organization from last year - are estimated by the directors between 1.5 and 3 million Euro. According to Emily Ansenk and Hans Waege, the extra event can be partly funded by the Icons themselves and partly by the other large collaboration partners that have a stake in investing in the cultural offer within Rotterdam – e.g. corporate sponsors and the municipality.

Strategies to improve the financial sustainability through the platform

Sjarel Ex and Emily Ansenk opt for an endowment for the "Rotterdam's Cultural Icons" in the future. Ex says that collaboration can be a means "towards an endowment that helps us to continue our prosperous policy together to find people who support you because they believe in what culture can offer to a city." According to Ansenk, such an endowment must be a kind of guarantee fund, which enables institutions to make large investments years in advance of the event or exhibition. This way, her organization has more time to find additional income and more resources for marketing to attract more visitors, which thus directly contributes to the impact such large events can have on the city. As all directors stress, the organizations have a stronger lobby to promote their importance for Rotterdam if they would combine their efforts and represent the entire cultural offer in the city. Emily Ansenk stresses another advantage of the platform – it will simplify the options for private parties to contribute to the cultural offer within Rotterdam. Instead of spending time on differentiating the various proposals, there will

be a central platform to support.

The Icons have a nourishing, positive effect on the smaller cultural organizations in Rotterdam. Those organizations are often unable to make large sponsor deals themselves, but they can directly profit from the money acquired by the Icons. Janneke Staarink proposes to reserve certain percentages of the money to be spent by the smaller organizations. “These could operationalize much of the extra content”, says Hans Waege, “with which such a platform inevitably supports the cultural infrastructure in Rotterdam”.

Challenges

A few challenges appear for successfully establishing a Cultural Icons platform. First, it is not clear what kind of organizational structure the platform will take. As mentioned, the sustainability of the relationships between the Cultural Icons, the city and the businesses depends to a large extent on the personal relationships, emerging and nurturing trust. This suggests that the organization on which the collaboration will rely needs to ensure the flexible, non-institutionalized structure of the platform. At the same time, the lack of a formal structure makes the idea more fragile: the platform will only exist as long as all Icons remain committed and believe in its added value to the city. Second, it is also not clear how to spend the money and how the amounts will be allocated – to whom, how much and why. Another challenge for the Cultural Icons will therefore be how they can prevent administrative load. All directors expressed their dislike for creating yet another administrative organization. However, all were enthusiastic about the role of the platform as motor for cultural diversity, as long as this platform acts for culture instead of debates about it.

Conclusions

The project developed around the idea that a “cultural brand” uniting the iconic cultural organizations of a city can have multiple positive impacts and can amplify the contribution of arts and culture. The project focused on the cultural organizations based in Rotterdam, a city that is constantly struggling in redefining and positioning itself against global competing cities. While the cultural offer of Rotterdam cannot be said as scarce, the awareness of its potential for the city is still limited. This has negative impacts in the involvement and engagement of different stakeholders (in particular private ones), and in turn in the financial sustainability of the different cultural organizations as well as in the quality of the cultural offer. That is where our research came into being. Can culture become more visible in Rotterdam? Can iconic cultural organizations take the lead in this respect? And who are those iconic cultural organizations? What would then be the potential of “Rotterdam’s Cultural Icons”?

The project was research-based and problem-oriented.

We firstly provide an overview of the contribution of arts and culture in cities across Europe as well as case studies of collaboration among cultural organizations and other stakeholders (Chapter 1). The arts and culture are widely recognized as significant contributors to the economic, social, cultural and other values of cities. This report aimed at illustrating such potential contributions in Rotterdam. Reviewing the current contribution of the arts and culture to the city of Rotterdam, however, it became clear that recent applicable data is scarce. In order to overcome this matter and to provide a better overview of the observed contribution of the arts and culture as well as collaborations among institutions, chapter two of this report presented several European case studies, conducted in similar cities. After collecting the limited data available on both Rotterdam and Amsterdam, the international case studies provided exemplary insights in the economic, social, cultural and other impacts of arts and culture on the cities of London, Edinburgh, Guimarães and Maribor. Since these case studies did not reveal the role of collaborations on these impacts, the chapter continued with a concise overview of collaborations between cultural institutions and other stakeholders within similar (port) cities:

Glasgow, Liverpool, London, Bilbao and Hamburg. Clearly, these studies should be regarded as separate case studies with differing methods meaning that the findings cannot be generalized. Nevertheless, the "Rotterdam's Cultural Icons" can learn from these individual examples. First, it was frequently witnessed that the arts and culture have significant positive effects, for instance in terms of employment or tourism within their urban environment. Secondly, the studied collaborations both showed best practices and potential challenges, mainly emphasizing the importance of a feasible and realistic plan because of the high risk of failure in the long-run. Consequently, chapter two confirmed the potential of the "Rotterdam's Cultural Icons" to yield economic, social, cultural and other impacts as an arts and cultural collaboration when closely taking into account experiences of other predecessors.

Second, we present a list of 17 potential cultural icons according to two main criteria: 1) Artistic and cultural orientation, measured in terms of positive advice for subsidies in the Cultuurplan 2013-2016; 2) (inter)national appeal, measured in terms of presence in tourist guides and in terms of number of visits (Chapter 2). From the list we were able to identify four potential cultural icons which stand out in terms of number of visits in 2009, 2010 and 2011: Boijmans van Beuningen, International Rotterdam Film Festival, Kunsthal Rotterdam and Rotterdam Philharmonic Orchestra.

Third, we zoomed into the four selected iconic cultural organizations in Rotterdam. We gathered quantitative and qualitative data from interviews with the four selected icons and explored their potential in terms of contribution to the city, relation with stakeholders and collaborations (Chapter 3). The position of the interviewed four Cultural Icons is comparable. All act on three levels (local, national and international) and are striving for a more sustainable way to finance their activities. Their strategies for finding (potential) financial contributors happens to a large extent on a personal scale and remains practical, focused on the interests of one individual for the organization's values. For more than 50 percent of their budget, the Icons rely on the subsidy of the municipality of Rotterdam. Their intention is to improve their financial sustainability by collaborating more closely with the cultural partners in the city on one hand and to increase their various impacts on the city accordingly.

In the interviews, the four directors of the potential icon organizations pointed the best event of the past year which according to them represented the best their contribution to the city. The extensive collaborations with Rotterdam Partners (formerly Rotterdam Marketing) and several retailers within Rotterdam were mentioned as well as the large increase in media attention during the events. The cultural institutions were eager to increase their presence and visibility within Rotterdam, but stressed that this was only possible when various stakeholders from Rotterdam engage with those four Rotterdam producers.

Potential of the platform: concluding remarks

Building a platform where the cultural icons will advocate for Rotterdam's culture has a potential to boost the livability in the city. It will enlarge the visibility of the city and it will make residents of Rotterdam feel more connected to and anchored within the identity of the city. Here, we address some of the strategic advances a collaborative cultural platform in Rotterdam:

Potential for the cultural field of Rotterdam:

- **Strengthening** the position and the profile of the cultural sector in Rotterdam and reducing their vulnerability in comparing to the other sectors in the city, since the sector now has a strong representation that advocates for the merits of the cultural field;
- Increasing the **fundraising opportunities** by actively developing a "culture of giving" and "culture of asking", which will support the transition from focusing purely on government support to other potential financial stakeholders. Enabling more **sustainable** financing and planning because the cultural sector relies on a broader foundation than just government support;
- Disclosing **new audiences** and new networks by sharing each others exposure (such as media channels) ;
- Stimulating **cross-fertilization** among businesses and cultural organizations and therefore stimulating innovation within the city of Rotterdam;
- Strengthening the **relationships** between various stakeholders (for example, municipality, business sector and cultural sector);

- Meeting **common social goals** by serving each other's targeted audience;
- Increasing **cultural output** while involving the entire cultural sector in Rotterdam.

Potential for Rotterdam city

The potential contribution of an expanded, more intertwined cultural offer by the main cultural institutions of Rotterdam can have the following contributions to the city:

- An **increase of visitors** from outside Rotterdam and from abroad by investing in developing a diverse cultural year around events that are neatly aligned and adjusted to each other in time, content and targeted audience which will ensure a few time per year peaks of tourists visiting the city;
- For the other sectors: **indirect and induced spending of cultural visitors** and cultural organizations alike. This also increases creativity in the city, due to the content that is offered (for example, retailers selling Jean Paul Gaultier).
- **Attracting and (re)connecting high-potentials/graduates to the city.**

The concretization of such economic potential has its strong limitations, too. One can argue that still the competition in leisure will remain high and to reach a great distinctiveness of the cultural offer, it will require time and a serious financial investment. This risk, however, is relatively low thanks to the high quality standards of the cultural icons - all have a large tradition of creating cultural content for and with the residents of Rotterdam.

Limitations of the study

Our research has some limitations. First of all, the study does not pretend to be completed by any means. We have offered a first tentative analysis of what could be the potential of a "cultural brand" that unites the iconic cultural organizations in Rotterdam.

Our selection of the icons is based on quantitative data, mostly from secondary sources. When dealing with cultural organizations or the arts and cultural sector in general, one should bear in mind that it is very hard to get access to data, and one should be very careful in interpreting or even comparing those data. That is why we want to stress that the data in this report cannot be

used to compare cultural organizations, nor even to make a ranking among them. The same can be said for the studies we have reviewed in order to provide an overview of the potential contribution of arts and culture to the wider economy. There is no aim to compare cities or data across them.

Our main insights are based on data gathered via interviews with four of the selected cultural icons. We needed to do so in order to zoom on few of them and explore the feasibility of the brand/platform "Rotterdam's Cultural Icons": what would such a platform mean for and to them and what is the potential of collaboration among them and with different stakeholders? Interpretation must be carefully done since cultural organizations use different ways to quantify their impact and contributions. Therefore their figures must be treated with care. One can consider the last part of the report as a pilot to discuss further feasibility issues and raise interest among other cultural organizations in Rotterdam. Time and resources allowing, a study can follow up to investigate all the other cultural organizations, to support the development of the platform, in terms of its mission, vision and strategies.

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